

Manfred Schmitz

mini
Rock

Heft 3

17 leichte Stücke
für Klavier zu sechs Händen

17 Easy Pieces
for Piano for six Hands

17 morceaux faciles
pour piano à six mains

Heft 1 DVfM 31 101
53 leichte Stücke für Klavier zu zwei Händen

Heft 2 DVfM 31 102
19 leichte Stücke für Klavier zu vier Händen



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Hallo, liebe MINI-ROCKer!

Mini-Rock 3 ist eine Sammlung kleiner und größerer rockiger Kompositionen für Klavier zu sechs Händen. Damit könnt ihr nun auch gemeinschaftlich die Musik spielen, die ihr täglich hört. Alle Stücke gehen leicht ins Ohr, weil ihnen in Melodik, Harmonik, Rhythmus und Artikulation vertraute „Bausteine“ zugrunde liegen.

Rockmusik, ihr wisst es, hat ein breites Spektrum von Ausdrucksmöglichkeiten. Sie reichen von harten bis zu sensiblen Empfindungen. Sie klanglich in der richtigen Weise umzusetzen bedingt, dass ihr die euch bekannten Artikulationszeichen

	= staccato	= kurz, abgestoßen
	= legato	= gebunden, ohne abzusetzen
	= tenuto	= gehalten, breit
	= marcato	= betont

beim Spielen stets genau beachtet. Wie ihr ein Stück gestalten müsst, d. h. wie die Artikulation „abzuschmecken“ ist, erfahrt ihr aus seinem musikalischen Verlauf. Hilfestellung kann euch dabei der Titel der betreffenden Komposition geben.

Und eins noch: Vergesst nicht, solange gründlich zu üben, bis das Stück fehlerlos „läuft“ und euch Freude bereitet. Spielt stets in einem Tempo, in dem ihr euch wohlfühlt und alle technischen wie musikalischen Schwierigkeiten bewältigen könnt. Alle Metronomangaben sind Richtwerte. Im Vordergrund steht immer die Freude am Musizieren.

So, und nun – viel Spielspaß mit MINI-ROCK 3!

Euer

Hello, dear MINI-ROCKers!

Mini-Rock 3 is a collection of rock pieces for piano duet. Now you can get together with friends to play the kind of music you like to hear every day. These pieces are fun to play and listen to, since the melody, rhythm, harmony and phrasing are all based on familiar “building blocks”.

As you know, rock music has a broad expressive spectrum which ranges from hard-hitting “vibes” to tender lyricism. To interpret them in the stylistically proper manner means that you have to pay very close attention to the articulation signs you are already familiar with:

	= staccato	= short, detached
	= legato	= smooth, flowing, not detached
	= tenuto	= sustained, broadly
	= marcato	= stressed

It is on the basis of the musical course of a piece that you will learn how to interpret it appropriately and how to “season” the articulation. The title of the piece will also give you an idea of how to play it.

One more thing: always remember to practice a piece as long as it takes so that it runs smoothly and without errors, and is fun to play. Always play in a tempo you feel comfortable with and in which you can master all the technical and musical difficulties. The metronomic indications are only guidelines. The most important thing is that you enjoy yourself while playing.

And now I wish you lots of fun with MINI-ROCK 3!

Yours

Hallo, chers mini-rockers!

Mini-Rock 3 est une collection de compositions de rock pour piano à quatre mains. Maintenant vous pouvez enfin jouer la musique que vous entendez tous les jours. Les morceaux sont faciles à retenir parce qu'ils sont élaborés, tant au niveau de la mélodie, du rythme, de l'harmonie qu'à celui de l'articulation, à partir d'éléments familiers.

Comme vous le savez, la musique de rock possède un large spectre expressif allant de la dureté, la violence la plus extrême aux sentiments délicats. C'est pourquoi les signes d'articulation que vous connaissez

	= staccato	= bref, piqué
	= legato	= lié, sans détacher
	= tenuto	= tenu, large
	= marcato	= accentué

sont d'une importance toute particulière. C'est le déroulement du morceau qui vous permettra de sentir l'intensité à donner aux différents passages, c'est-à-dire la manière dont il faudra „dosser“ l'articulation. A cette occasion, le titre du morceau pourra vous aider.

Encore une chose: n'oubliez pas de travailler le morceau très soigneusement et ce jusqu'à ce que vous le sachiez bien. Jouez toujours dans un tempo dans lequel vous vous sentez à l'aise et qui vous permet de venir à bout de toutes les difficultés, tant techniques que musicales. Les indications métronomiques n'ont qu'une valeur indicative. La joie de faire de la musique doit toujours être au premier plan.

Et maintenant – je vous souhaite beaucoup de plaisir avec la collection MINI-ROCK 3!

Votre

Mini-Rock 3

17 leichte Stücke für Klavier zu sechs Händen

1. Worksong I

$\text{♩} = \text{ca. } 126$

Manfred Schmitz

2. Piano-Song

$\text{♩} = \text{ca. } 96$

A musical score for two voices (Soprano and Alto) in bass clef. The score consists of five measures. The first measure shows a soprano note at the top and an alto note at the bottom. The second measure shows an alto note at the top and a soprano note at the bottom. The third measure shows a soprano note at the top and an alto note at the bottom. The fourth measure shows a soprano note at the top and an alto note at the bottom. The fifth measure shows a soprano note at the top and an alto note at the bottom. The sixth measure shows a soprano note at the top and an alto note at the bottom. The seventh measure shows a soprano note at the top and an alto note at the bottom. The eighth measure shows a soprano note at the top and an alto note at the bottom. The ninth measure shows a soprano note at the top and an alto note at the bottom.

1. Worksong I

$\text{♩} = \text{ca. } 126$

1 4 1 5 1 4 3 5 1
f

5 1 4 1 5 1 4 1
mp

2. Piano-Song

$\text{♩} = \text{ca. } 96$

3 1 4 1 3 1
mp

5 3 1 4 1 3 1
mp

1. Worksong I

$\text{♩} = \text{ca. } 126$
gva ----- simile

5 2 1 5

5 1 4 1 5 5 1 4 1 5

5 2 5 1 4 1 5 2 5

2. Piano-Song

$\text{♩} = \text{ca. } 96$
gva ----- simile

4 5 2 1 3 5 1 4 1 3 1

2 1 2 1 2 1 5 2 5 3 5

5 4 5 2 1 3 5 1 4 1 3

2 1 2 1 2 1 5 2 5 3

3. The Beginning

$\text{♩} = \text{ca. } 96$

1
5
8va ----- simile
f

5
1
8va ----- simile

1. 2.

4. Mini Power

$\text{♩} = \text{ca. } 120$

4 5
f -1- -2- -3- -4-

2

5 4 5
-5- -6- -7-

2

3. The Beginning

$d = \text{ca. } 96$

5 1 2 3 4

5 4 3 2 1

1

1

1 2 3 4 1 4 1 5

1 5

4. Mini Power

$\text{♩} = \text{ca. } 120$

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 4 starts with a forte dynamic (f) and consists of eighth-note patterns. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 concludes with a sixteenth-note pattern. Fingerings are indicated above the notes: 4, 2, 3; f; 2, 3, 1; 2, 3; 1; 2, 3.

Musical score for piano, page 10, measures 5-6. The score consists of two staves: treble and bass. The treble staff begins with a measure containing four eighth notes, followed by a measure with two eighth notes and a sixteenth note. The bass staff begins with a measure containing two eighth notes, followed by a measure with three eighth notes and a sixteenth note.

3. The Beginning

$\text{♩} = \text{ca. } 96$

gva----- simile

1.

2.

4. Mini Power

$\text{♩} = \text{ca. } 120$

gva----- simile

1.

2.

5. Melody And Rhythm

$\text{♩} = \text{ca. } 96$

8va - - - simile

6. Hello!

$\text{♩} = \text{ca. } 144$

8va - - - simile

5. Melody And Rhythm

J = ca. 96

Musical score for page 5, measures 3-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 3 starts with a half note in the bass staff followed by a quarter note. Measure 4 starts with a half note in the bass staff followed by a quarter note. Measure 5 starts with a half note in the bass staff followed by a quarter note.

6. Hello!

$\vartheta = \text{ca. } 144^\circ$

A musical score for piano, page 5, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 starts with a dotted half note followed by a quarter note. Measure 5 starts with a dotted half note followed by a quarter note. Measure 6 starts with a dotted half note followed by a quarter note. Measure 7 starts with a dotted half note followed by a quarter note. Measure 8 starts with a dotted half note followed by a quarter note.

7. Holiday

$\text{♩} = \text{ca. } 144$

8va - - - simile
mf

8va - - - simile

1. 2.

8. Festival-Fanfare

$\text{♩} = \text{ca. } 120$

f

8va - - - simile

7. Holiday

$\text{♩} = \text{ca. } 144$

mf

1 1 2 3 3 2 1 1 3 1 1 3

1. 2.

1 1 3 2 1

8. Festival-Fanfare

$\text{♩} = \text{ca. } 120$

f

2 3 2

2 3 2

7. Holiday

$\text{♩} = \text{ca. } 144$

8va----- simile

1.

2.

8. Festival-Fanfare

$\text{♩} = \text{ca. } 120$

8va----- simile

f

8va----- simile

9. Jogging-Rock

 $\text{♩} = \text{ca. } 184$

5 1 5
1 5 1
8va - - - simile

5 3 5 1 5 1 5 1 1 4
3 1 5 1 5 1 5 1 5 2

3 1 5 1 5 1 3 1
3 1 5 1 5 1 5 1 3

1. 1, 5
2. 3, 1
fine

13 3 1 5 1 5 1 5 1 1 5
3 1 5 1 5 1 5 1 5 2

*da capo mit Wiederholung
al fine*

9. Jogging-Rock

$\text{♩} = \text{ca. } 184$

mf

4 2 5 2 4 2 4 1 3 1

3 2 3 1 3 2 3 4 4 2

5 2 4 2 5 2 4 2 3 1 4 2

3 2 3 1 2 1 3 2 4 1 4 2

9 3 4 2 3 1 3 1 4 2 5 3

3 4 5 5 4 3 3 2 1 5 4 3 3 2 1

13 5 3 4 2 3 1 4 2 3 1. 2 3 2. 3 3 fine

3 4 5 4 3 5 3 2 1 4 3 5 3 2 1 4 3 5 3 2 1

*da capo mit Wiederholung
al fine*

*da capo mit Wiederholung
al fine*

(rechts)

9. Jogging-Rock

 $\text{♩} = \text{ca. } 184$ *gva----- simile*

mf

gva----- simile

9

f

13

1. 2. *D.C.*

*da capo mit Wiederholung
al fine*

10. Happy Party

$\text{♩.} = \text{ca. } 144$

4x 5

mf

1 8va----- simile

1- 2- 3- 4-

7

-5- -6-

1 2 4 2

1. 2.

1 2

II

1 2 3 4 5

f

5 4 3 2 1

1. 5 4 1 2 17 3

2.

1 2 3 4 1

dal segno mit Wiederholung
al ♩ - ♩

10. Happy Party

$\text{♩} = \text{ca. } 144$

4x 2 3 1 **segno** 4 2 3 1

1 2 1 2 1 2

7 3 1 4 2 1 2.

2 1 1

II 4 1 5 2 4 1 5 2 4 2 3 1 4 2

2 1 2 1 2 1 2

1. 2. 17 3 **segno**

*dal segno mit Wiederholung
al ♫ - ♫*

10. Happy Party

$\text{♩.} = \text{ca. } 144$

4x

\S *8va----- simile*

mf

(Mitte)

7

1. *2.*

f

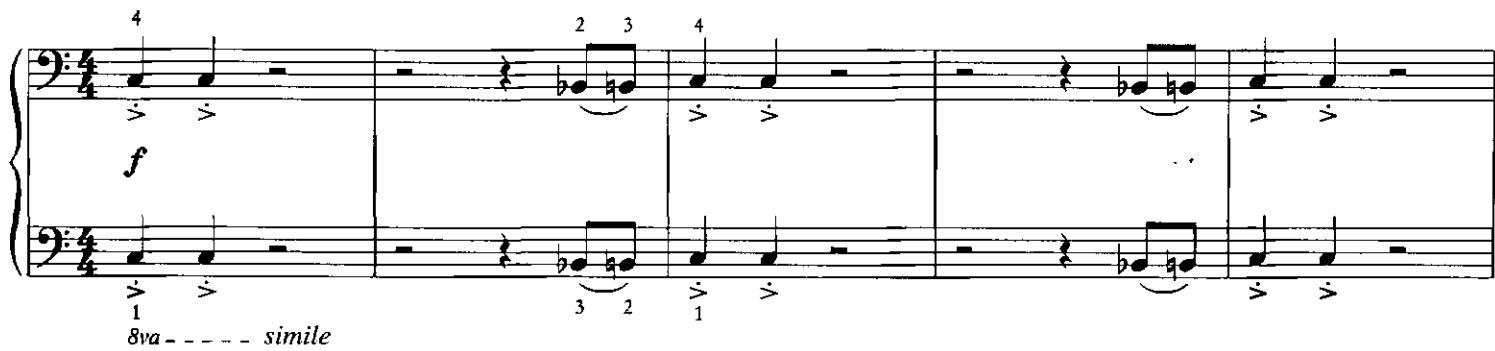
II

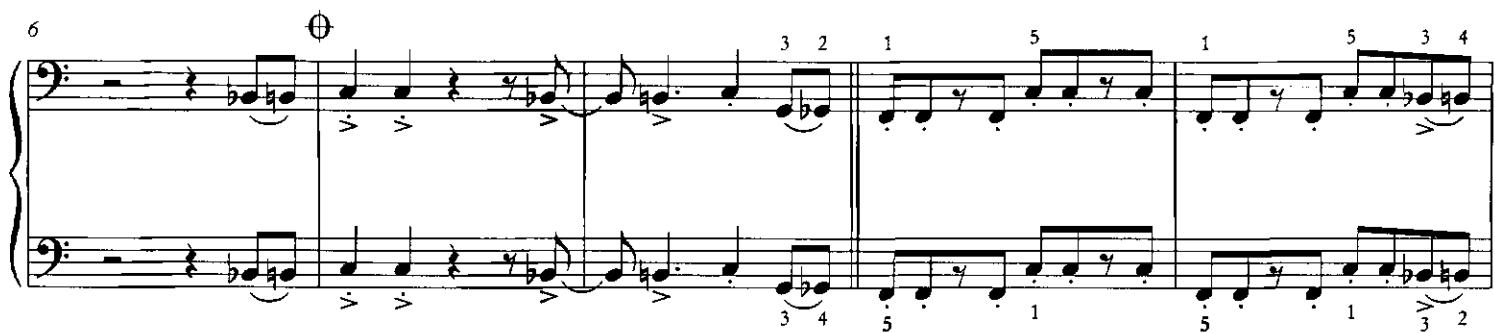
1. 2. 3. 2. 1. 1. 4. 3. 2. 1. 2. 3. 1. 2. 3. 5.

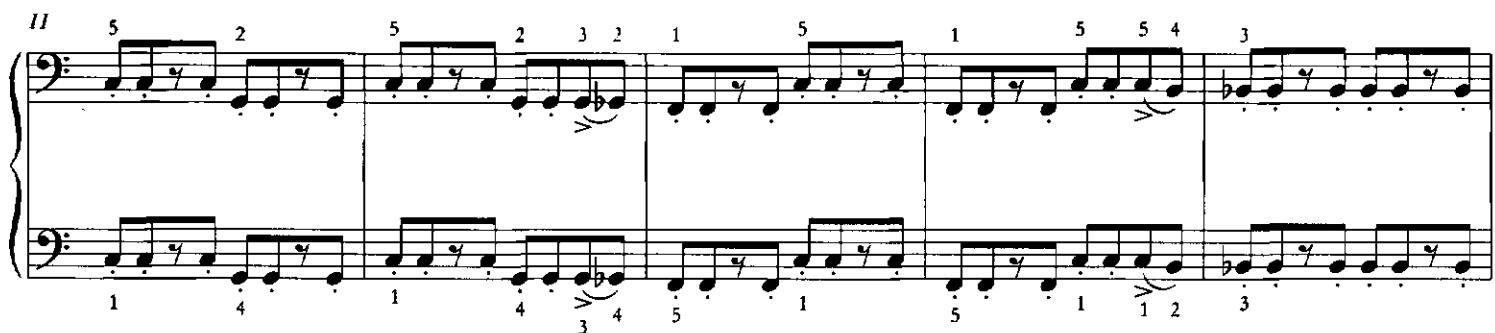
*dal segno mit Wiederholung
al ♩ - ♩*

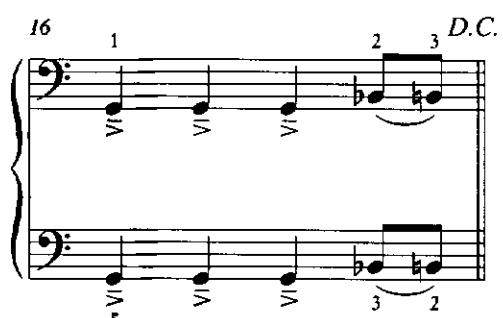
11. Rock-Session

$\text{♩} = \text{ca. } 144$

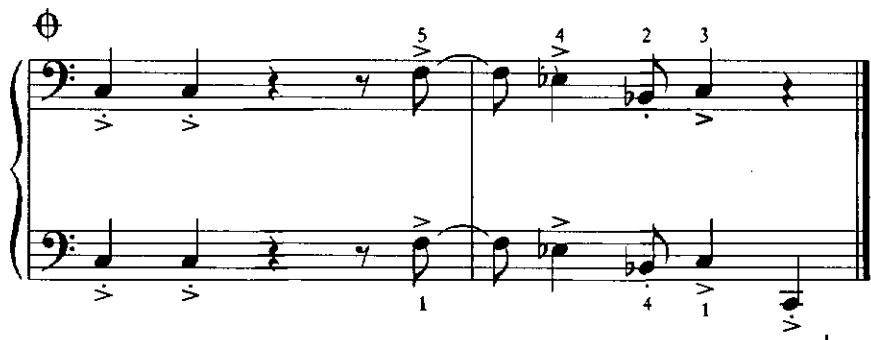
4 2 3 4


6 3 2 1 5 1 5 3 4


II 5 2 5 2 3 2 1 5 1 5 5 4 3


16 1 2 3 D.C.


*2 x da capo
beim 2. x ♩ - ♩*

♩ 5 4 2 3


11. Rock-Session

$\text{♩} = \text{ca. } 144$

11. Rock-Session

12

13

14

15

16

17

D.C.

2 x da capo
beim 2. x Φ - Φ

11. Rock-Session

 $\text{♩} = \text{ca. } 144$ *sva----- simile*

f

4 2 5 2 1 2 3 5 3 4 2 5

2 4 1 4 5 3 5 2 1 2 2 4 1

6 2 1 1 2 3 5 3 1 3 4 2 1 5 3

4 5 5 3 2 1 3 5 3 2 4 5 1 2

11 4 2 1 5 3 4 2 1 5 3 3 1 3 4

2 4 5 1 2 2 4 5 1 2 3 5 3 2

D.C.

16 5 1

2 x da capo
beim 2. x Φ - Φ

Φ 1 2 3 5 4 2 3

5 3 2 1 2 4 3

12. Progression

ϑ = ca. 120

Musical score page 7, measures 3-6 and 2-5. The score consists of two staves. The top staff uses a bass clef and has measure numbers -3-, -4-, -5-, -6-, 2, 1, and 2 above it. The bottom staff also uses a bass clef and has measure numbers -3-, -4-, -5-, -6-, 2, 1, and 2 below it. Measures 3 through 6 show a repeating pattern of eighth-note chords. Measures 2, 1, and 2 show variations in the harmonic progression, with measure 2 featuring a key signature of one sharp.

Musical score for piano, page 13, measures 1-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 1 starts with a forte dynamic (f) indicated by a large 'f' below the staff. The melody is primarily in the treble clef staff, with the bass clef staff providing harmonic support. The melody is composed of eighth-note patterns. Measure 1: Treble staff - 1, 4; Bass staff - 1. Measure 2: Treble staff - 2; Bass staff - 2. Measure 3: Treble staff - 1, 2; Bass staff - 4. Measure 4: Treble staff - 2; Bass staff - 2. Measure 5: Treble staff - 1; Bass staff - 4.

12. Progression

$d = \text{ca. } 120$

A musical score page showing two staves. The top staff is in treble clef and common time, with a tempo marking of $\sigma = \text{ca. } 120$. It has four measures. The first measure contains eighth-note pairs. The second measure contains eighth-note pairs. The third measure contains eighth-note pairs. The fourth measure contains eighth-note pairs. Measure 1 has dynamic *mf* and markings 1 and 2 above the notes. Measure 2 has dynamic *mf* and markings 3 and 2 above the notes. The bottom staff is in bass clef and common time, with a dynamic *8va* below it. It has four measures. The first measure contains eighth-note pairs. The second measure contains eighth-note pairs. The third measure contains eighth-note pairs. The fourth measure contains eighth-note pairs. Measure 1 has dynamic *mf* and markings 1 and 2 above the notes. Measure 2 has dynamic *mf* and markings 3 and 2 above the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 7 through 10 are shown. The score includes various notes (quarter, eighth, sixteenth) and rests. Measure numbers are placed above specific notes: 7 above the first note of the first measure, 3 above the first note of the third measure, 4 above the first note of the second measure, 2 above the first note of the fourth measure, 5 above the first note of the fifth measure, and 3 above the first note of the sixth measure. Measure 10 ends with a double bar line.

Musical score for piano, page 13, measures 5-10. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measure 5 starts with a forte dynamic (f). The right hand plays eighth-note chords (e.g., G-B-D-G), while the left hand provides harmonic support. Measure 6 begins with a sixteenth-note figure in the bass. Measures 7-10 show a repeating pattern of eighth-note chords in the right hand and sustained notes or sixteenth-note figures in the bass. Measure 10 concludes with a half note in the bass.

12. Progression

$\text{♩} = \text{ca. } 120$

(links) *mf*

8va----- simile

mf

4 2 1

7 4 2 1 4 2 1 1 4 1 4 1 4

13 f

1. 4 19 4 D.C.

*da capo mit Wiederholung
al ♩ - ♩*

13. Power-Six

$\text{♩} = \text{ca. } 108$

7 3 1 2 3

12 5 4 3 1 2

17 3 5 4 3

22 1. 1 2 ||2. 1 2 D.C.

*2 x da capo mit
Wiederholung, beim 2. x ♩ - ♩*

13. Power-Six

$\text{♩} = \text{ca. } 108$

f

7

12

17

22

1. 2.

*2 x da capo mit
Wiederholung, beim 2. x \oplus - \oplus*

13. Power-Six

d = ca. 108

8va - - - sempre

7 1 2 4 5 1 3 1 5 1 2
f 1 2 4 2 1 5 4

12 1 4 5 1 3 5 1 2 \oplus
1 1 5 4

17 4 5 4 1 2 4 5 4 4 5 4
2 1

22 1. 2. D.C.
1 3 1 3 1 4 1 4 1 5 4 5
1 2 3 4 5 4 5

2 x da capo mit
Wiederholung, beim 2. x \oplus - \oplus

14. Ballad For Three

$\text{d} = \text{ca. } 72$

4

mf 8va - - - simile -1- -2- -3- -4- -5- -6-

2 8va - - - simile

7 2 1

-1- -2- -3- -4-

4 5

13

f

19 4

Φ

1. 2.

D.C.

23 Φ

rit.

da capo mit Wiederholung
al Φ - Φ

14. Ballad For Three

 $\text{♩} = \text{ca. } 72$

1

(*) 2d. * 2d. * 2d. simile

7

13

19

* 2d. * 2d. * 2d. * 2d. * 2d.

1. 2. D.C.

*da capo mit Wiederholung
al ♩ - ♩*

23

* 2d. * 2d. * 2d. * 2d. *

rit.

* 2d. *

14. Ballad For Three

 $\text{d} = \text{ca. } 72$

16va - - - simile

mf

8va - - - simile

7 3

4

2 4 1

13 5

f

1

3 1 3

19 5

1 0

1. 1 2 4

2. D.C.

1 5 4 2

da capo mit Wiederholung
al 0 - 0

23 0

3 2 3

rit.

3 4 3

15. Weekend-Rock

 $\text{d} = \text{ca. } 120$

f

8va ----- sinule

1. 2.

11 1.

15 2.

21 \emptyset D.C. \emptyset

*da capo mit Wiederholung
al \emptyset - \emptyset*

15. Weekend-Rock

 $\text{♩} = \text{ca. } 120$

$\frac{4}{2}$ $\frac{3}{1}$

1. 2. 7

2

II 1.

15 2. 4 3 2 5

2 3 2 1

21 4 3 2 \oplus D.C. \oplus

2 3 2 1

*da capo mit Wiederholung
al \oplus - \oplus*

15. Weekend-Rock

$\text{d} = \text{ca. } 120$
 $g\text{va} \dots \text{simile}$

1. x *tacet* 2. f *g\text{va} \dots \text{simile}*

1. 2. 4

11. 12. 4

15. 1. 1. 4

21. D.C.

*da capo mit Wiederholung
al Φ - Φ*

16. Romantic-Song

$\text{♩} = \text{ca. } 108$

16. Romantic-Song

$\text{♩} = \text{ca. } 108$

1

$\text{♩} = \text{ca. } 108$

mp

* Ped. * Ped. * Ped. * Ped. * Ped.

6

* Ped. * Ped. * Ped. * Ped. * Ped.

11

* Ped. * Ped. simile

1.

2.

16

* Ped. * Ped. * Ped.

17 3x

1. + 2. x *mf*
3. x *p*

1. 2.

3. rit.

8

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

16. Romantic-Song

$\text{♩} = \text{ca. } 108$

(Mitte) mp

16va - - - simile

8va - - - simile

6

11

17

1. 4

2. 4

1. 2.

13. rit.

17. Power-Finale

$\text{♩} = \text{ca. } 144$

2

8va - - - simile
f

4 2 1

8va - - - simile

5

9

4 2 1

4 2 1

13

2 3 4

2 3 4

18

1.

2.

v.v.

17. Power-Finale

$\text{♩} = \text{ca. } 144$

1

5

9

13

18 1.

2.

2.

17. Power-Finale

$\text{♩} = \text{ca. } 144$

18 1. 2.